

for orthodox European-style curricula to be imported and adapted; but not for a coherent and relevant system to be developed from first principles which would anchor African universities firmly in the societies whose social and general development they were expected to serve.

The progression of African territories from colonial status to independence is one in which, obviously, the first problem—that of academic freedom from injudicious outside interference—becomes a dominant theme. Sir Eric and his collaborator have studied at length and from first-hand evidence the dispositions made in East and West Africa to ensure that so far as possible universities should retain through the jolts and vicissitudes of an exuberant political scene that serenity and self-control which is the condition of productive existence. Here too they have criticisms to offer; but not perhaps very weighty ones. After all, what constitutional or other arrangements can possibly be invented which would stand up against the jolting of a monolithic People's Convention movement, under the leadership of a Nkrumah? To express indignation at the events of 1962-64 in Ghana is all very well; but it is an exercise which brings a smile to the face of the social anthropologist. How in the world can it be expected that rulers of societies engaged in a process of profound remodelling will endure the presence in their midst of conspicuous, expensive, and highly influential institutions such as universities, claiming privileges which are liable, at any major shift in power relations, to assume a significance quite different from anything in the minds of the European constitution-makers? To resist subservience to the dictates of a ruling party, clan or leader is bound to be taken to mean one of two things: either intellectual alienation from what is going on (all too easy with a foreign implantation, though of more significance in social studies than in natural science) or a covert siding with whatever may exist in the way of forces hostile to the established order. The University of Ghana constitution of 1961 copied faithfully the best British models, in that it provided *inter alia* for a Chancellor, viz.,

the President of the Republic, viz., Kwame Nkrumah. "The charters of most British universities state that the chancellor is head of the university and in some universities it is the chancellor who appoints the Vice-Chancellor." In Ghana the Chancellor, at a given moment, began to act as though he was the head and as though the Vice-Chancellor ought to be content to be merely his agent; appointing his own professors, sackings others, detaching faculties, setting up committees to censure publications, and so forth. The authors conclude: "In Africa, constitutions stripped of their conventions, far from being safeguards, can be positively dangerous."

This is undoubtedly true; but it is surely only half the story. What sort of a President of a Republic would the majority of Ghanaians think they had if the President did not demonstrate that the university was not some sort of independent power in the land—and that irrespective of whether or not he was Chancellor? Sir Eric and Dr. Anderson make the additional point that the lay council of the university did not do its job of explaining the university to the community, and that it therefore allowed incomprehension and popular hostility a foothold. The Council failed to protest, failed to resist, seldom issued reports. This is another attempt to find institutional or constitutional explanations for the breakdown of a system. Like the previous one, it is inadequate. Why? Because attempts to explain oddities of performance along these lines leave out of account the one thing to which we would have expected Sir Eric, a botanist writing on educational ecology, to give full weight; namely a social and political context within which the requirements of a sensitive plant from Europe cannot be appreciated, let alone set on an assured basis.

The sensitive plant requires light, humidity, and so on; but the leaves if touched curl up. Children find this surprising and not quite natural. In academic terms, if a hot finger of political interference is poked at the university, the expatriate professors

resign and go back to Europe. In some (not all) European greenhouses the children behave with decorum. But in some communities, subject to the strains of economic and social development, such decorum would be much more exotic than the plant itself. Decorum can be ensured up to a point by artificial means—e.g., careful respect for the objects of foreign aid, or faith in the long-term beneficial effects of training graduates, or perhaps even a vague superstition of a sort no different from what is to be found in, say, Germany. It can also be codified by constitutions. But it can hardly be grounded in the affectionate respect of generations of alumni, or in the tacit consent of politicians, civil servants, and other responsible people. To appreciate this fully, however, it is necessary to have detailed information on social and political forces in a community at a given time.

Accordingly, if we have a major reservation to make about this study, which from some points of view will certainly become a work of reference, it is that its subtitle is misleading. Ecology deals with the relationships between organisms and their environment. This is not a book about the ecology of the universities studied in it; it is mostly about morphology, constitutions, and—in earlier chapters—the manifest ignorance of plant breeders. Not that it would have been possible to include a worthwhile ecological dimension in so long a book without jettisoning much of the massive historical excursions on policy-making for which it would be churlish not to be grateful. But it is odd that there is nowhere a serious attempt to describe firmly the social scene in which the University of Calicut was planted, grew, hypertrophied, drooped, was doctored, and finally collapsed some time ago. And the same for Africa. The results of bad plant selection are seen—e.g., the bald fact that there were unemployable substandard Bengal arts graduates—but not the process of interaction between plant and environment which makes this result comprehensible. Of the "sociology of education" (mentioned on the dust-jacket) there is no more than a tincture—observations such as "in African

countries, as in India, the clerical office job has for a long time enjoyed an exaggerated prestige and it has been difficult to persuade Africans to accord an equally high status to jobs in technology". The reasons for this are not touched on. Social structures are ignored. In the chapters on India the word "caste" appears nowhere, or if it does, so inconspicuously as to have escaped one reader.

This renders some of Sir Eric's arguments rather vulnerable, even when his judgments are sympathetic. It is established that a university system which worked more or less in England did not work in Calcutta. Why not? Because (it is argued) those responsible failed to understand that the model could not be implanted at random. Why not? Because the idea of adaptation to Indian needs did not arise till later (Dacca was luckier); and because the London model led to scandalous standards, which were tolerated by the complicity of local people. But why were they so tolerated? No satisfactory answer is offered, though several could be suggested.

Even then, are explanations of this kind sufficient? Why, for example, should Indianization or Africanization be requisite to success? Most academics can give practical reasons; and indeed merely to raise the question is highly unfashionable, and perhaps suggests an archaic position on cultural imperialism. Nevertheless, Sir Eric offers telling examples of two places (Lovanium and Dakar) which have in his view been surprisingly successful academically, and which make few direct concessions to local culture, and not many to local needs. These are, in fact, thoroughly European institutions under tropical skies—and highly appreciated as such. It is suggested that in the case of Dakar this is because of the practical advantages for the African graduate in having access to the same recognition that is available to Frenchmen in France (but what was the London special relationship scheme if not a device to bring about similar effects?). The not unimportant matter of strong financial support is also touched on.

Everyone can accept the last point. But an additional and equally important point would be that over a fair period of time French administration in Senegal, though in some ways arrogant, has been characterized since the days of Faidherbe by the absence of two very British qualities—namely, condescension and diffidence. Such qualities are regularly reflected in institutions. Sir Eric is not very much more indulgent towards the "special relationship" arrangement than he is towards Lord Macaulay. It is arguable that if the latter was the epitome of condescension, the former (and indeed the whole paraphernalia of exportable higher education from Britain in recent decades) embodies many symptoms of diffidence, as well as some very un-Gallic condescension. Thus Sir Eric views with disfavour the unsuccessful desire of some Africans to enforce the study of Latin, at a time when that language was still a badge of educational respectability in Britain. But what was this desire, if not the expression of a wish, admirable or reactionary or pathetic according to how one sees it, not to be treated to a cheapened article? What of the whole mumbo-jumbo of "pass" and "honours" courses, which in its bearing on African colleges has on occasion suggested the most condescending and offensive kind of distinction—a distinction which, incidentally, exists in no other university systems, other than those of British inspiration? And—as regards diffidence—how often have

official reports not included phrases as "African in spirit, reality as well as in name, and a mere colonialism in intention"? British University? Such a self-expression, it may here be stated, was never on the lips of French administrators up-to-date inquiry into the principles of political obligation. Prefatorially, he admits that such an undertaking is likely to be greeted with some suspicion by each of the three main interest groups, the politicians, the historians, and the philosophers. It is the philosopher's scepticism about the possibility of making political philosophy a "subject for rational discussion" that worries him most; but he ties have the responsibility of philosophical fashions are evanescent, forming? We know that And he boldly states his belief that value-years been worried by this and that no subject "could be more can models are so suitable rational agent than to consider what export as compared with the things are valuable, and to deliberate and why the latter (state how we can achieve them in our own life together).

This is a promising "apology" and it is immediately followed by half-a-dozen "sections" (for Mr. Lucas renounces "chapters") which are of great interest. Methodologically a traditionalist, he begins by making certain statements about human nature which he "believes to be true" and which, if true, condition what is politically possible and indicate what may be politically desirable. These axioms are as follows:

Human beings, as we know them, are often selfish, but sometimes unselfish; their judgement is fallible, but sometimes in the course of argument different people come to hold the same view, which is, as far as we can see, reasonable and right; they are indolent in their complexity and aspirations, but finite in their capacities and achievements; they occupy the same public external world, but are each the centre of a private perspective, not necessarily shareable with others; they have values, which are neither necessarily the same for all, nor actually different for each; they can help one another, and need to, but can hurt one another, and often do.

The rest of the book is supposed to represent a working out of the consequences, in terms of political organization and behaviour, of these fundamental characteristics of human beings. Most readers, one suspects, will follow this process of "ratiocination" with increasing disappointment and occasional exasperation. Mr. Lucas appears to possess little interest in countries

other than England and a curiously narrow idea of what constitutes the subject-matter of "politics". He writes a great deal—much of it very perceptive—but very little about parties and nothing at all about elections. Moreover, although one soon becomes aware that he is in favour of "freedom" (the nature of which he discusses at considerable length), one never gets the slightest idea of what his views are about democracy—surely one of the most challenging phenomena for the student of political obligation. Not one of the seventy-eight sections is devoted to the subject, and in the index there is nothing to separate "de Gaulle" from "d'Entreves".

Even some of his favourite themes are very oddly presented and developed. On the British Constitution, for instance, he writes like a man of Bagehot's day—or even earlier—who has made the mistake of straying into the twentieth century. What, one wonders, will those who have sat at the feet of Jennings or Macintosh make of the following?

Only if a Bill is vitiated by inter-constitutional or wickedness should a Constitutional Monarch interpose to prevent its achieving formal legal validity. Provided a Bill is at all within the bounds of reason and morality, the Queen should approve it, even though it is far from what she thinks is best, wise, prudent, expedient or right. If she approves a Bill, it will have the force of law, and she will have a legal and well-founded *prima facie* moral obligation also to approve, to the extent of obeying it. But if she were to refuse her assent, it would not have the force of law, and we should be under no obligation to obey it. If she had refused her assent to a Bill, it would not have the force of law, and we should be under no obligation to obey it. If she had refused her assent to a Bill, it would not have the force of law, and we should be under no obligation to obey it.

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One of the symptoms of malaise in our parliamentary system is well illustrated by Mr. Mayhew's impressive and disturbing apology. It is only when a Minister resigns that Parliament or anybody else outside the Government has any chance of making an informed assessment of the political issues that really matter. Apart from those exceptional moments of illumination, the iron curtain of collective responsibility and efficient secretiveness precludes any kind of worthwhile debate on matters of life and death, such as defence policy.

Mr. Mayhew describes the situation very well, and appears to have been content with it before his resignation in February, 1966: As an official Party spokesman I naturally avoided drawing public attention to my deviation from the current Party line through one or two vigorous Conservative M.P.s, spotted it and raised it in the House, but upheld the views vigorously in private discussion. When Mr. Mayhew finally broke with his colleagues in the last few weeks before the General Election of 1966, it is clear that his gesture had no effect whatever on the course of events, including the election itself. That this can be said of a question of such vital importance to the Royal Navy as the general policy of British defence is, perhaps, an even more startling symptom of political change in the past half-century.

His book is therefore interesting on three distinct levels: as a commentary on the system of government and on the role of public opinion, and as a revelation of the substance of the current debate on defence. The first two issues are treated only by implication; and although they will interest political scientists, it is the third issue that will chiefly concern Mr. Mayhew's readers, as it clearly does himself. Such part of the public as has not grown entirely indifferent to the theme of *Britain's Role Tomorrow* would do well to pay close attention to his reasoning, since it is likely to be a long time before the basic facts are put so clearly before them again.

His central thesis is summarized in one succinct sentence: "Our defence expenditure is too much for our economy, but also too small for our commitments." It is remarkable, as he points out, that this was also the thesis of the first White Paper on defence, issued by the Labour Government in 1965. Yet instead of setting out to bring resources and commitments back into balance, "the Government now set out in the opposite direction—to decrease expenditure without decreasing commitments." They did this by insisting as part of the defence review that a ceiling of £2,000m. should be imposed on the defence budget, but that the assumption should be made in the first stage of the review "that our commitments continued". The result was a policy which combined a role east of Suez with the cancellation of the proposed new aircraft carrier.

Although this particular contradiction was the cause of Mr. Mayhew's resignation, he makes it clear that his motives went deeper and rested on a fundamental principle. He believes that Britain should withdraw altogether from her presumed role east of Suez, on grounds which are political as well as economic. Britain cannot sustain such a role, he argues, without assuming United States support as a condition of any action she takes. Not only is such an assumption precarious, but it also ties Britain in the meantime to American policies (as in Vietnam) which she may or may not approve. In other words, Britain is thereby reduced to the status of a satellite.

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THE OBLIGATIONS OF POLITICS

380pp. Clarendon Press: Oxford University Press. 50s.

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A MATTER OF PRINCIPLE

CHRISTOPHER MAYHEW: *Britain's Role Tomorrow*. 192pp. Hutchinson. 30s.

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Mr. Lucas is not only pre-"behaviourist", he is almost pre-Wallace. For all the keen and often subtle logic with which he presents his arguments, it becomes increasingly obvious that the overall logical structure of the work lacks firm articulation. The further one moves from his original statement about human nature, the stronger is one's suspicion that he is less concerned with the development of its implications than with the expression of his ideals. In the end, there remains a rather insubstantial assertion. As for communists, they fall well outside the limits of his tolerance. While "socialist school-masters", he concedes, have a right that their political opinions be disregarded by Conservative governments... communists, nazis and fascists are quite rightly debared from occupying any position where they could corrupt the minds of the young.

The argument which he produces in support of this somewhat shaky distinction is one quite unworthy of a man of scholarly reputation: that schoolteachers' opinions are naturally an object of concern to parents and governors... much as politicians' opinions are of concern to voters... only, we artificially abridge this concern to some extent to avoid greater evils. Others from whom his tolerance is withdrawn are those who engage in "the profanation of the sacred mysteries". Here the ground for exclusion is that

It is clearly reasonable to a Christian community to set great store by its behaviour towards God, and to seek to ensure that none of its members should deliberately desecrate a divine institution. Another source of defective argument is his failure adequately to examine and to interrelate the broad categories (usually dignified by initial capitals) in which he thinks. Thus the statement that "we hamper the efficiency of the government by securing individuals against arbitrary arrest or dispossession of their property" could hardly be made by anyone who

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On the other hand, he will occasionally produce a statement containing a non sequitur so patent that it would hardly deceive a child. One such is to suggest that the development of nuclear weapons has made armies "unusable against civilians at home"; since although "many officers in the Pentagon might be members of the John Birch Society and might wish to overthrow the power of the President and Congress", they

Nevertheless, defects of argumentation apart, Mr. Mayhew has produced a powerful case, which so far the party leaders in Parliament have not answered but simply evaded. His time will surely come, even if it comes in the customary form of fulfilling the prophet while fulfilling the prophecy. Meanwhile his book makes attractive and compelling reading, all the more attractive for its glimpses of the author's autobiography. He makes excellent use of his personal experience to reinforce his intellectual arguments. Not every Minister for the Navy began his service career as an officer's batman, or profited from the experience if he did.

The World of Learning, 1966-67, just published by Europa Publications at £7 10s., is the seventeenth edition of an extremely useful guide to educational, scientific and cultural organizations all over the world—universities, colleges, libraries, research institutes, museums, art galleries and learned societies. Information has been brought up to date for the new edition and some new material added, in particular the section on the U.S.S.R. has been considerably expanded.

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HUNGARIAN UNDERWORLD

TIBOR DÉRY: *The Portuguese Princess and other Stories*. Translated by Kathleen Szasz. 224pp. Calder and Boyars. 30s.

For those who know Tibor Déry only from his short novel *Niki*, which was published as a Penguin paperback, and the few odd stories which were printed and reprinted after Déry's imprisonment in 1957, he might have seemed to be a writer excessively preoccupied with politics or rather with the adverse effects of political interference in the lives of ordinary people. In this he has followed a tradition: it is difficult to find a Hungarian writer of real talent who has managed to remain indifferent to the twists and turns of history, or who could afford to look the other way when his fellow men were caught in the carefully laid traps of this or that totalitarian regime. Mr. Déry, however, is much more than a distinguished social critic or a political firebrand and the new collection of his stories proves his strength as a writer committed first of all to his own story.

With the exception of the strange and lovely tale "The Portuguese Princess", these are stories about simple people living in Budapest during the last winter of the war when

the Hungarian capital was besieged by the Russians and the civilian population was huddled together in badly lit cellars waiting for its fate to be decided. Mr. Déry portrays this makeshift underworld with an impressive realism and with a nervous humour occasionally verging on the macabre. The war and the terror resulting from it are used as a background against which human situations and actions unfold, often with the force and beauty of a parable. Aunt Anna, who dies to save her deserter son's life, addresses her friends in simple words which are like a timeless condemnation of the timeless cowardice of human beings: "even the best among you claim salvation on the grounds that you have neither cheated nor stolen".

"The Gay Funeral", the last and most recent story in this collection, is a fine example of Mr. Déry's peculiar blend of burlesque and tragedy. It is about the last days of an old artist whose calm acceptance of the inevitable is contrasted with thelachrymose histrionics of his wife and the

colossal upheaval caused by her preparations for a funeral which involves both the remnants of Budapest high society and the worried representatives of the new social order. In the main witty and satirical, this story contains some moving passages; one particularly remembers the dying man's conversation with a young woman whom he secretly loves.

Kathleen Szasz's translation is good and reliable, but the dust cover carries an extremely poor drawing which may frighten off some likely readers. This would be a pity; Tibor Déry is one of the last living masters of that great tradition of European realism that we associate with the name of Thomas Mann, and he deserves our close attention.

The Society of Authors announces that the Travelling Scholarship Award for 1966 has been made to Mr. Charles Causley. The 1966 Tom Gallon Trust Award has been made to Gillian Edwards for her short story "Evening in September".

THE CHIPS ARE DOWN

ROBERT LAIT: *Mrs. Hardwick's Private War*. 218pp. Heinemann. JOHN MORRESEY: *The Blackboard Cavalier*. 209pp. Gollancz.

These two novels take the reader for a ramble round the Nazi corridors of the modern educational set-up here and in the United States. Both writers choose to tackle their theme with a sort of hysterical light-heartedness, but the macabre quality of their subject-matter remains a persistent presence, breathing coldly down the necks of both of them as they describe not wholly impossible antics and make rueful jokes.

Mr. Lait, the Englishman, concerns himself with what have come to be called the ancillary services of education. Jenkin, an inadequate person given to day-dreaming, is pushed into the front line in the battle between Authority and the tough, foul-mouthed bus-conductress Mrs. Hardwick over her semi-idiot boy Sidney. Authority wants Sidney away from home and in a special boarding-school; Mrs. Hardwick, whose maternal instincts are as strong as they are misguided, wants him at home so that he can plague the local school, headmaster and get his proper ration of chips and birds. Both teachers and administrators are routed

by Mrs. Hardwick after a series of adventures. Mr. Lait continues effective moments, but he is so material and spreads it out too long his characters—they are all morons or time-servers—drop lack of contrast.

With *The Blackboard Cavalier* are still supping on educational rorts, but this time those of the room and common room rather than those of administration. The rexy is interested in the art, the history, of teaching, and has a shrewd thing to say about it. A pity though that he has chosen to cast his ideas in the form of a He thrashes about in thickets of verbosity and over-decorates with a figurativeness—"with all the grandeur of a glacier". This is not to say he has not a certain verbal flair, but by itself is not enough to give and convincingness to Ernie, a full-time substitute teacher at Park High School, an institution which is very comprehensive and American, and crammed with a storming "characters" who are cribbed vigorously enough but movements, in their various offices against the oppressed, fantasy-like Ernie, are puppet-like.

AFTER ALL

JACOB PALUDAN: *Jorgen*. 724pp. Translated by Curt M. berg. The University of Wisconsin Press. (American University Publishers Group). £1

Jorgen Stein, the massive Danish dingsman first published in parts in 1932 and 1933, is now interest more as an historical novel than as a work of imagination. Cumulative effect is to establish a sober, faithful portrait of a derided bourgeois family floating in the erratic social currents of Europe after the First World War recreate the feelings of "a generation that could not help stumbling at start".

Symbolically, young Jorgen, sixteen, puts on a dinner-jacket for the first time on the night that his parents' party is interrupted by the of the Archduke Ferdinand's assassination in Sarajevo. Through his book his education proceeds in flickering newsreel pattern of events. For Jorgen up to the age of thirty remains a student, alive but unable to formulate a philosophy of his own, researching spasmodically into the history of art, poetry, conditions of the working man, the healing power of nature, but unwilling to commit himself to a career or a profession. He is irascible, in his dealings with the women of his life, who represent three types: 1920s femininity; Nana, a landlady's daughter, lovingly domestic and so selfless that her death seems inevitable; Ellen, an aggressive career woman, Lily, a short-haired bright young thing with expensive tastes.

The whole Stein family has Jorgen's inability to act decisively in the postwar world. Its comfortable Jutland household in 1914 is irrevocably shattered. Jorgen's father declines from a senior official to a quarrelsome invalid; his brother, the glib Otto, is a get-rich-quick lawyer who lacks the ruthless flair to be a successful confidence trickster; his sister marries a parvenu who feeds on his and imagined grievances. Yet only when Jorgen, now married to a country girl and scratching a living keeping chickens on a smallholding, is about to become a father that he of a family once more that he has any direction to his life. "As if I were his father speaking without he thought, the only true happiness comes through observance of the only right road leads through a duty's mill."

It is a pity that this realistic account of young Europeans having their glimpse of jazz, Lindeberg, D. Griffith and American salesmen should have waited more than thirty years for a translation which clearly conscientious is

Fiction

ART OF DARKNESS

PAUL BOWLES: *Up Above The World*. 223pp. MOHAMMED MRABET: *Love With a Few Hairs*. Taped and translated from the Moghrebi by Paul Bowles. 176pp. Peter Owen. 30s. each.

Paul Bowles's new book, *Up Above The World*, is in a vein which will be familiar to his admirers. Once again we encounter the vacationing American couple, this time in Latin America, who are slowly sucked into a vortex of horror utterly beyond their comprehension. The exotic reveals first its fascination, then its fatality. At the same time, husband tugs against wife and wife against husband, each interpreting their strange and unassimilable experience in a different key. The bonds between them become taut and frayed, so that their concentration turns inward on the web which binds them together, rather than outward to the web in which they are both trapped. The will to escape is overcome by a dreadful mesmerized inertia.

At the root of Paul Bowles's view of the world is a vision of the fragility of the social norms of the North American middle class when confronted with the ethionic threat which surges out of the desert and the jungle. The natural world becomes conflated with the dream world: both have their hidden, nightmarish forces, much stronger than the airy, vacuous substance of thought and word. Thus the sulphur fumes from the hallucinogenic drugs, scopolamine and LSD, it begins to become impossible to tell fantasy from reality; reality which had seemed so assured back in the United States. The journey away from home takes the travellers much further than they had anticipated.

The strongest part of the book is the treatment of Teylan and the Day Shade, the American couple; the weakest part that which deals with their tormentors in Puerto Parol and the capital. Even in his earlier books it has been the impingement of the local world on the incomers which has been the centre of attention; the structures of the local world itself have been rather

simplified. He has tended to see the Arabs themselves, for instance, almost as incarnations of moral forces, rather than as precise individuals.

Recently Mr. Bowles has turned to transcribing and editing tape-recorded stories told to him by Arabs. The first of these, Driss Ben Hamed Chahadi's *A Life Full of Hairs*, had a complex structure derived from the folk-tale tradition. The second, *Love With a Few Hairs*, was told to Mr. Bowles by Mohammed Mrabet, and is more a brief personal account, in which Mr. Mrabet tells how he hired a witch to make a girl fall in love with him, how he married her, how she was bewitched out of love by her mother and how he eventually left her. In the background, paying him ostensibly for his work as hotel manager, is his rich English homosexual protector, Mr. David. Mr. Mrabet's account is undoubtedly readable as authentic exoticism almost always is, but one cannot help thinking it was one of an inter-related set of narratives, as in Oscar Lewis's *The Children of Sanchez*. The wife, the mother, Mr. David, all presumably have their own versions of the events which would give a new perspective on that of Mr. Mrabet, reducing it to one plane of a multi-dimensional picture. But here, of course, we begin to leave the novel and enter the preserves of anthropology and inter-personal psychology.

DREAMING IT UP

Bombolini, a secret student of Machiavelli, stands for the sanctity of individual life against Captain Von Prum, whose narrow concept of honour drives him into the arms of Nietzsche. Unfortunately, the novelist has sold out the peasants' sufferings. What imaginative and moral life the novel has lies in its horrifying torture scenes, and in the townspeople's appalling dilemma when forced to choose from among themselves a scapegoat to die for their wine. But these scenes are buried in the patronizing whimsicality which America too easily extends towards the Old Countries of its non-Anglo-Saxon immigrants. Mr. Crichton has fearfully hedged his bet: frightened of his subject's power, he minimizes both human dignity and the townspeople by regressing into the past, warm sentimentality of *The Little World of Don Camillo*.

GHOULING

GEORGE LANNING: *The Pedestal*. 192pp. Michael Joseph. 25s.

The Pedestal is a sure-footed exercise in one variant of the Gothic novel. Its success lies somewhere between Hitchcock's *Psycho* and Henry James's *The Turn of the Screw*. That is, although it at times moves the horror-thriller towards a Jamesian exploration of sinister moral dimensions, finally, like Hitchcock, it offers a rational explanation of its mysteries. By refusing any explanation in these terms, James forces his reader into the symbolic ramifications of his fable, whereas Hitchcock finally channels the threat into a psychological cause, schizophrenia, so that mystery is reduced to a comfortable thrill-in-ropect.

In Mr. Lanning's novel the horror stems from a large, ugly, claw-footed pedestal, acquired dirt-cheap at an auction by John and Eleanor. Once in their house at Oldchurch, the pedestal seems to take on a life of its own—John discovers that it moves about at night. Oldchurch is a small tight community; its inhabitants live on gossip gathered at the sides of their luxurious swimming-pools, at their circulating cocktail party, and from a ubiquitous cleaning-woman. The wealthy and idle narrator, John, is recuperating from an enforced stay at a mental institution. As the novel progresses it

becomes clear that he is Eleanor's pawn and that she is in league with the local minister and his wife.

A brutal and senseless murder shocks the neighbourhood, and rumour points to the upper reaches of Oldchurch's rich, decadent establishment. The conclusion is sufficiently violent and grisly, involving the pedestal, a massive girandole, and two more deaths. *The Pedestal* is a splendidly gruesome, and often witty, entertainment.

FOOLING

LESLIE STEPHAN: *A Dam for Nothing*. 245pp. Hutchinson. 25s.

This is a funny and telling little fable about the hazards of helping the underdeveloped. The dam of the title is not of Aswan proportions but in the Middle Eastern village of Nothing. The Cadillac bearing Mr. and Mrs. Calabash, a pair of unabashed American do-gooders, breaks down nearby, and he with cigarettes, she with her aspirins, gradually cajole the reluctant villagers into helping them build a dam in the river to irrigate the soil during the annual drought. Experience should have taught them that as soon as they have left for the Punjab the villagers will let the stones slip and all will gradually revert to the accustomed acidity, but the Calabashes are not easily put off.

Leslie Stephan, who is married to a specialist in economic development and who has lived in the Middle East, manages a comic caricature of the corrupt and sleepy regime, the absurdly passive and self-absorbed villagers, the pompous semi-educated townies, and the eternally American American, while at the same time granting everyone real sympathy and understanding. Mrs. Calabash may wear Iowa cotton dresses with plunging necklines, but she also cures the babies of dysentery; Pierre, the Communist-type trouble-maker, may think in terms of slogans, but he does start to teach the children to read. This is a far from earnest novel but there is a lot of sense in it.

Ediciones Destino, Barcelona, have reissued Alvaro Cunqueiro's novel *Los cráneos del Sochante* (188pp.) in their Colección Ancora y Delfín. It won the Premio de la Crítica when it was originally published in 1959.

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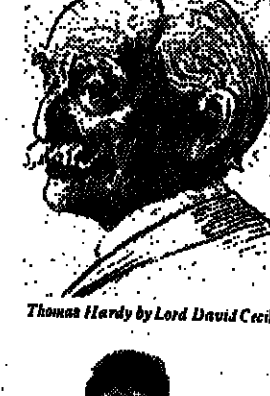
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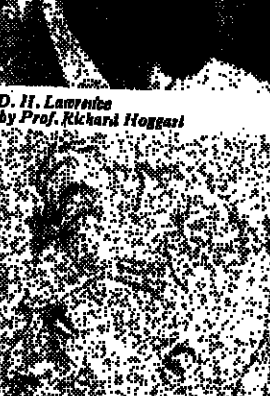
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MACMILLAN

THEODOR MÜLLER: *Sculpture in the Netherlands, Germany, France and Spain: 1400 to 1500*. 262pp. £5 5s. JOHN WHITE: *Art and Architecture in Italy: 1250 to 1400*. 262pp. £5 5s.

The volumes in the Pelican History of Art fall into two classes—those whose scope is frankly informative, and those in which the writer aims at providing a personal interpretation of his material. Professor Theodor Müller's *Sculpture in the Netherlands, Germany, France and Spain: 1400 to 1500* is a highly distinguished example of the first type of book. It reviews an immense number of works, contains many original observations of great interest, and is fortified by notes and by a bibliography which are ideally suited to the needs both of the casual reader and of the specialized student. More than this, its 192 pages of plates are of high quality and have evidently been selected with great care. In a field in which the English literature is notoriously sparse, the book is an answer to prayer.

It is a commonplace that the century with which Professor Müller deals was exceptionally prolific in great sculptors. Many of them are anonymous, but among those who are not must be counted Suter and Nicolaus Gerhaerts, Syrlin and Grasser, Erhart and Veit Stoss, Berni Notke and Riemenschneider, Pachner, Nicolaus von Hagenau and Gil de Siloe. The first test of the book therefore is the success with which the personalities of these great artists are defined.

In this task Professor Müller has the advantage of an analytical technique of great precision, which is rendered by his translators with absolute fidelity. Here, for example, he is writing on the "Puits de Moïse" of Suter:

The body and its drapery are both functions in the posture and movement of the figure, and they are completely independent of any limits claimed by their architectural setting. Hence the boldness of the movements that link the figures and bring them into contact with each other. What we see and feel here is not emotion, but the power of truth.

More than this, he can successfully transmit a sense of physical contact with the work of art. "The garment of sculptural form," he writes of the "Death of the Virgin" by Veit Stoss at Cracow,

is inexhaustible, and arises in each case from a tension between body and drapery, a contrast, as it were, between core and envelope. We are filled with admiration for the drama of the flowing drapery, the inextinguishable of the faces and the wealth of human expres-

sions. Of even greater expressive power is the entirely new function allotted to movement and gesture. The composition of the *Death of the Virgin* reaches its apex in the grief-stricken figure of one of the Apostles, who stands at the back wringing his hands. It is impossible to describe how, even taken from their context, these hands manage to convey the essence of the whole work.

Again and again Professor Müller hits on the *mot juste* to describe some stylistic distinction, as when he writes of the Juan de Padilla monument of Gil de Siloe at Burgos that in the greater width and openness of the recess and in the perfected mastery of the portrait, we are confronted with a new style of representation which we no longer feel to be Late Gothic—though the vocabulary of the accompanying ornament is, or of the Iselin carvings from Wein-

garten that here we have Nicolaus Gerhaerts' image of man translated into terms of the voluminous, rhetorical, and sentimental—magnificent in conception, but in execution lacking both subtlety and precision.

But the author's problem is not simply to define the style character of these great artists: it is also to establish the connecting links between heterogeneous and widely diffused works. It says much for Professor Müller's clear-headedness and intellectual grasp that as we follow him from Dijon to Bourges and Bourges to Paris, as we move from Cologne to Lübeck and Lübeck to Franconia, as we trace the evolution of the Virgin and Child in France in the middle of the century, and the influence of Netherlands sculpture in Central Germany, as we examine the sculptural implications of the work of Rogier van der Weyden and Konrad Witz, as we pursue Nicolaus Gerhaerts from Trier to Vienna and study the reflections of his work in the Dangelheim Madonna, as we visit Ulm and Gries and the Château de Lude, the picture becomes clearer and not more confused. There is nothing theoretical about Professor Müller's art history, and one is left with the impression that the restrained enthusiasm which lends the book so much of its excitement springs directly from close familiarity with the works of art in the original.

Professor John White's *Art and Architecture in Italy: 1250 to 1400* is a less satisfactory book. It is poorly ill-strated—one would indeed be hard put to it to find in any recent book reproductions as unimaginative and inadequate as those on the first four of the six pages of plates devoted to Simone Martini—and abominably annotated. For whomver it may be designed, it is not intended for the student who wishes to investigate aspects of the subject in greater detail or to greater depth than Professor White can do in the space at his command. Professor White explains that he has "concentrated heavily on those artists and works of art or architecture which seemed to me, for one reason or another, to be the most important", and has also endeavoured "to approach the various topics in a way which demonstrates the essential working of the art-historical method as I understand it". In the event "the art-historical method as I understand it" proves strangely sterile and uninformative.

Where space is limited, concentration on great artists can be achieved only at the expense of secondary figures, and in the present book the treatment of minor artists is sadly and sometimes grotesquely inadequate. If an amateur of Sienese painting were to look up Lippo Memmi in the index, he would find two brief paragraphs with a passing reference to two panels Memmi did not paint. If he looked up Andrea Vanni, he would learn that the "surviving masterpiece" of this relatively prolific painter is a triptych in the Corcoran Gallery in Washington and that Vanni's "technical powers again reveal themselves in the Saints and Virtues of the slim candlestick on loan to the Metropolitan Cloisters in New York" (which is actually an entirely different hand). Of Taddeo di Bartolo he would be told that the frescoes in the chapel of the Sienese Palazzo Pubblico "are redolent of an almost feverish Late Gothic world already on the verge of being swept away by the events in Florence". Were he to desert Siena for Emilia and to inquire about Simone dei Crocifissi, he would be informed that Simone was "the most important and prolific of the panel-painters who maintained the Bolognese tradition in Bologna", and the clear colours of his fundamentally calm art link him closely to the miniaturists". As for Tommaso da Modena (an important

artist who has been the subject of several articles and at least one monograph): at times his painting points to Simone Martini's continuing relevance for North Italian art; at others it raises the whole question of the nature of the reciprocal exchange with Bohemia in the very years when his fellow citizen Barnaba da Modena was carrying a personal variant of Emilian style into Liguria and Piedmont.

And if, pursuing these inconsequential observations, he should seek more information about Barnaba da Modena (the principal standard-bearer of trecento style in Genoa and a considerable figure in his own right) he would find no other reference to him at all. This neglect of minor Tuscan and major Central and North Italian artists is a serious defect in the planning of the book. Indeed it would not be wholly unfair to say that the view of the trecento embodied in this volume was widely entertained forty years ago but is in broad conflict with the view that is usually entertained today.

Unconvinced and unconvincing connoisseurship also leaves its stamp on the accounts of major artists. Surely the writer of a book on the duecento and trecento should make up his mind, before setting out on paper, whether he regards the Arezzo Crucifix of Cimabue as "a late product of Coppo's shop, an early work of Cimabue, or a painting from Coppo's workshop in which the young Cimabue had a hand". Surely, he should do better than write of the participation of Lippo Memmi in Simone Martini's "Annunciation" altarpiece that

the proof of who may have contributed which element to the work of which part of the altarpiece during the many stages of its journey to completion seems in principle to be no longer susceptible of logical demonstration.

Is it proper to dismiss or to ignore so high a proportion of the few surviving works of Duccio? Why could a clearer, more cogent account not have been given of the work of Nino Pisano?

Whereas in Professor Müller's book the judgment on single works of art proceeds from a stable system of aesthetic values, Professor White's judgments are more haphazard and less secure. He will discern, in an attractive but appropriately anonymous wooden figure at L'Aquila, "a spirituality that ranks this supremely

unpretentious carving by a known fourteenth-century artist with the greatest pieces of Italian carving". It is steeped in the concepts and understandings of the later nineteenth century, it has retained a precarious place in university and even in professional syllabuses in law. Perhaps this is in part because of a vague belief that it offers a hotch-potch of law, history and politics which an intending lawyer can usefully rattle through before proceeding to the more serious and intellectually taxing topics of land law, contract, tort and the rest.

This collection of cases and materials has been prepared with the object of giving constitutional law a new look. Underlying it is a recognition that the subject suffers from a paucity of cases, all of which are accessible to law students, and a wealth of other materials, few of which are normally available in law libraries. There are frequent and liberal extracts from commission and committee reports, newspapers, parliamentary proceedings, memoirs and biographies, and the constitutional writings of non-lawyers. These are skillfully blended with excerpts from leading cases, from statutes, and very occasionally from legal books and periodicals. The complete absence of a bibliography is regrettable. But the provision of short historical introductions to a number of topics is most welcome; it is a fact of acceptance that many students know relatively little about events of this century.

Mr. Wilson, who lectures in constitutional law at Cambridge, has jettisoned many of the old, faithful topics. Dicey's rigid distinction between law and convention is abandoned, and traditional concepts such as parliamentary sovereignty are given less prominence. There is no separation of powers or of the separation of powers or of the Rule of Law. Material law, one of the static topics of old-time constitutional law, has been axed. Cases on the royal prerogative

are few and scattered: for Mr. Wilson, at least, Coke has spoken his final word on proclamations. De Keyser's Royal Hotel has been requisitioned for the last time, and not even the recent saga of Burnham Oil will be told again.

In place of the abandoned topics there is fairly detailed treatment of several aspects of the Civil Service, of parliamentary control of finance and expenditure, of the composition of the House of Commons, of the status and organization of the police, of the treatment of aliens, and of other areas which have often been neglected or under-played in the past. Many established topics, of course, have been retained, and these include: parliamentary privilege, constitutional monarchy, judicial independence, the House of Lords, ministerial responsibility and freedom of assembly. There is also a good deal of material on administrative law, one chapter on Crown proceedings, one on the courts, and the administration, and, elsewhere, delegated legislation, nationalized industries and contracts of service under the Crown. Mr. Wilson hopes to do more in a future edition to rob administrative law of "its gothic terror". It is questionable, however, whether much more can be accomplished within the confines of a book on general constitutional law.

There are eleven main chapters in the book. They have been carefully arranged to build up a cumulative impression of the constitution. The Monarchy, the Cabinet, the Civil Service, Parliament, the Courts, Fundamental Liberties, Foreign Affairs and Administrative Law are dealt with broadly in that order. Within its chosen topics the book is full of useful and wide-ranging material presented with restraint, common sense and scrupulous accuracy.

There is no separate concern with current constitutional problems, and it is clear that the inclusion of and emphasis accorded to each topic has generally been determined in accordance with a test of

the proof of who may have contributed which element to the work of which part of the altarpiece during the many stages of its journey to completion seems in principle to be no longer susceptible of logical demonstration.

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Mr. Wilson, who lectures in constitutional law at Cambridge, has jettisoned many of the old, faithful topics. Dicey's rigid distinction between law and convention is abandoned, and traditional concepts such as parliamentary sovereignty are given less prominence. There is no separation of powers or of the separation of powers or of the Rule of Law. Material law, one of the static topics of old-time constitutional law, has been axed. Cases on the royal prerogative

are few and scattered: for Mr. Wilson, at least, Coke has spoken his final word on proclamations. De Keyser's Royal Hotel has been requisitioned for the last time, and not even the recent saga of Burnham Oil will be told again.

In place of the abandoned topics there is fairly detailed treatment of several aspects of the Civil Service, of parliamentary control of finance and expenditure, of the composition of the House of Commons, of the status and organization of the police, of the treatment of aliens, and of other areas which have often been neglected or under-played in the past. Many established topics, of course, have been retained, and these include: parliamentary privilege, constitutional monarchy, judicial independence, the House of Lords, ministerial responsibility and freedom of assembly. There is also a good deal of material on administrative law, one chapter on Crown proceedings, one on the courts, and the administration, and, elsewhere, delegated legislation, nationalized industries and contracts of service under the Crown. Mr. Wilson hopes to do more in a future edition to rob administrative law of "its gothic terror". It is questionable, however, whether much more can be accomplished within the confines of a book on general constitutional law.

There are eleven main chapters in the book. They have been carefully arranged to build up a cumulative impression of the constitution. The Monarchy, the Cabinet, the Civil Service, Parliament, the Courts, Fundamental Liberties, Foreign Affairs and Administrative Law are dealt with broadly in that order. Within its chosen topics the book is full of useful and wide-ranging material presented with restraint, common sense and scrupulous accuracy.

There is no separate concern with current constitutional problems, and it is clear that the inclusion of and emphasis accorded to each topic has generally been determined in accordance with a test of

the proof of who may have contributed which element to the work of which part of the altarpiece during the many stages of its journey to completion seems in principle to be no longer susceptible of logical demonstration.

THE CONSTITUTION OF THE CONSTITUTION

GEORGE WILSON: *Cases and Materials on Constitutional and Administrative Law*. 609pp. Cambridge University Press. £3 10s. (Paperback, 35s.)

For many years constitutional law has been taught and studied under the shadow of Dicey. But, although it is steeped in the concepts and understandings of the later nineteenth century, it has retained a precarious place in university and even in professional syllabuses in law. Perhaps this is in part because of a vague belief that it offers a hotch-potch of law, history and politics which an intending lawyer can usefully rattle through before proceeding to the more serious and intellectually taxing topics of land law, contract, tort and the rest.

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the proof of who may have contributed which element to the work of which part of the altarpiece during the many stages of its journey to completion seems in principle to be no longer susceptible of logical demonstration.

Is it proper to dismiss or to ignore so high a proportion of the few surviving works of Duccio? Why could a clearer, more cogent account not have been given of the work of Nino Pisano?

Whereas in Professor Müller's book the judgment on single works of art proceeds from a stable system of aesthetic values, Professor White's judgments are more haphazard and less secure. He will discern, in an attractive but appropriately anonymous wooden figure at L'Aquila, "a spirituality that ranks this supremely

unpretentious carving by a known fourteenth-century artist with the greatest pieces of Italian carving". It is steeped in the concepts and understandings of the later nineteenth century, it has retained a precarious place in university and even in professional syllabuses in law. Perhaps this is in part because of a vague belief that it offers a hotch-potch of law, history and politics which an intending lawyer can usefully rattle through before proceeding to the more serious and intellectually taxing topics of land law, contract, tort and the rest.

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There is no separate concern with current constitutional problems, and it is clear that the inclusion of and emphasis accorded to each topic has generally been determined in accordance with a test of

relevance to the present day. Inevitably there is room for disagreement about what should be included and what excluded. Why, for instance, deal with the treatment of aliens and not of Commonwealth immigrants, with sedition and blasphemy and not with obscenity? With the prerogative of pardon and not with the writ of habeas corpus? The truth is that constitutional law requires a selective approach; and Mr. Wilson confesses

in the preface that the number and character of the extracts included "have to some extent been determined by the desire to produce a book of reasonable size and at a reasonable price".

The subject has no accepted contours and books on it differ widely in content and emphasis. This book, however, shows unusual enterprise and originality. By its determined use of many less familiar materials

and by its rejection of the more obscure topics of constitutional law, it should provide a valuable stimulus to a subject which seemed to be suffering from a hardening of the arteries. It will be welcomed as a long-overdue attempt to relate constitutional law, in the author's words, "in a meaningful way to the functions it has to fulfil or the social and political context in which it has to operate".

Mr. Pole has written a highly complex work in the vein of combining political history with the history of political ideas. A discussion of political theory with reference to the ideas of representation and majority rule is superimposed on a technical history of representation in the states of Massachusetts, Virginia, and Pennsylvania in the seventeenth and eighteenth centuries. Generalization and theoretical analysis march in complicated manoeuvre with detailed examination of the polling habits of New England counties. Typography is brought into play, some sections being set in italics, some in roman, and some in a rather larger type face than any of the rest. The table of contents, while certainly presenting a consistent pattern, has some affinity to the celebrated table with which Burton introduced his *Anatomy of Melancholy*.

In his macropolitical aim—that of tracing the origins and development of the doctrines of representation by majority vote—Mr. Pole tackles a highly topical issue, though one as hard to capture as the air we breathe. The concepts of representation and majority rule at the roots of modern political orthodoxy as enshrined in the phrases "one is enough" and "one man one vote", and the doctrines (unformulated but potent) of

the pollsters. Nevertheless majority is the creature of practical rather than pure reason. There are circumstances, even today in which particular majorities, or even unanimity, are required or assumed for a decision. Examples of the first are papal elections; of the second, decisions of the Security Council or the British Cabinet. And it is only in the past, 100 years or so in Britain that a poll for members of parliament has been more than an alternative to "natural emergence" such as the Conservative Party abandoned in its choice of leadership only very recently. As has often been noted, barely an eighth of the elections to George IV's last Parliament were carried to a poll.

The book falls into five parts. The first discusses what Mr. Pole calls the "English Foreground" ("background", rather, one would have thought) in a brief analysis of the ideas of Harrington, Sidney, and Locke. Harrington is oddly described as "the founder and acknowledged leader... of the True or Old Whigs" although he died before the word Whig came into the vocabulary; and Sidney, who must surely be among the first of the Whigs, is described as having "embraced the Whig tradition". Mr. Pole then unfolds, with the evident backing of most

careful research, the representative history of the three states before and during the American Revolution; and the progress of Parliamentary Reform in England. Part V, "The Comparative Dimension", seeks to bring the whole picture together. It concludes that the Founding Fathers were the true heirs of the Whig tradition; and that, in two excellent phrases, "the principle that legislative majorities stood for majorities of free and independent voters... way to be the nearest successor to royal prerogative" and "this alliance between mercantile wealth and urban numbers transformed political individualism from a lawyer's theory into a turbulent and gritty reality".

But it must be admitted that although the conception of a discussion of a major issue in political theory in the context of a detailed analysis of political behaviour is a noble and interesting one, full articulation has not been achieved. The research-based work is of a higher quality than the theoretical discussion, and is in a different idiom. And neither is helped by slightly jaunty headings such as "New Whigs in Old Battles" and "Good Government: How it was Found and Lost Again".

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FANTASIES IN CLAY

FRANK H. BOOS: *The Ceramic Sculptures of Ancient Oaxaca*. 488pp. Yale Univ. Press. £10 10s.

Mr. Boos has written a very big book on a very small subject. Therein lies its charm. No better introduction to pre-Columbian civilization could be imagined than to become master of one art form in one series of cultures in one region of Mexico. From so solid a vantage point, all aspects of this dead and alien society should make at least some sense.

In fact, as the author himself well recognizes, no one has yet elucidated the ceramic sculptures of ancient Oaxaca. Their practical purpose, theological significance, and historical circumstances over almost two thousand years can still only be speculated on. Each of these figurative urns, ceremonial braziers, whistles and plaques with their carved figures, single or multiple, meant something specific within a religious and artistic tradition which was strong enough to survive at least four invasions or intrusions from outside. Within that tradition the experts—above all Alfonso Caso and Ignacio Bernal—have distinguished no fewer than forty-four categories and 138 sub-categories for the figures which give the pieces their significance.

This present volume consists of a general introduction, a short descriptive note about each of the forty-four categories, and a series of well-chosen photographs of the most important and best surviving pieces. All the best material available has been carefully arranged and put together. Mr. Boos may be a somewhat ponderous writer and shy about expressing his own views but he is always clear and on top of his material.

In interpreting the figures, perhaps the key idea is that in Oaxaca, as elsewhere in pre-Columbian Mexico, each person and god had a guardian spirit which, determined from birth,

manifested itself in the form of an animal (such as snake, jaguar or owl), an ear of corn, the morning star or even the east wind. This spirit was displayed on the head-dresses of figures on the urns and braziers as a mask. But each spirit had his own guardian spirit, and the masks came to be superimposed on each other in bewildering diversity. Over the bound trunk of the rain god could be the open jaws of the serpent god, and over that the antennae of the butterfly god. Glyphs of day-signs—each representing another god—could also be added. As this art became increasingly formalized, so it became less necessary to state the meaning too baldly. A pair of ears, some well-cut fingernails, a rolled hair-do were sufficient to explain everything necessary to the initiate. For visitors from our world, what guides survived were destroyed by the Spaniards in the sixteenth century, and the effort of entering into the mind of those who made the figures and arranged them in the tombs of their dead is all the more difficult. Mr. Boos's achievement is to make us feel that it may not prove impossible.

Seen without knowledge of their purpose or significance, are these figures a pleasure to the eye? By present standards the answer in most cases is that they are not. Oaxacan notions of design were bedevilled always by religious or other considerations. For those who know how to enjoy baroque, these jungles of fantasy in clay mix terror, charm and skill. But the cogit formal face which peers out sometimes from beneath the curling scrolls, jaguars' teeth and distorted proportions, has wider value and appeal. It represents, in seeking forth the tortured, ornate, underlying pre-Columbian civilization itself.

ALL ABOUT MICHELANGELO

The Complete Work of Michelangelo. Compiled under the direction of Mario Salmi. 597pp. 32 colour plates, 1,040 black and white. Macdonald. £15 15s. (two vols.).

For many years past it has been the practice in Italy to issue commemorative volumes in connexion with exhibitions and centenaries. The pre-war Leonardo da Vinci exhibition in Milan is perpetuated in a volume of this kind, comprising essays by a number of scholars of varying authority on aspects of the artist's work. The present book, inspired by the Michelangelo centenary of 1964, is a production of the same class. Though it is entitled *The Complete Work of Michelangelo*, the focus of its interest lies in the text rather than in the illustrations. It contains in the first volume articles by Professor Charles de Tolnay on "The Historic and Artistic Personality of Michelangelo", and the studies of the sculptures and paintings by Dr. Umberto Baldini and Professor Roberto Salvini respectively. In the second volume is a survey of Michelangelo's architecture by Professor De Angelis D'Ossat, an essay on the drawing by Dr. Luciano Berli, and sections on Michelangelo's thought, writings and language by Professors Eugenio Garin, Enzo Girardi and Giovanni Nencioni. With the exception of a few colour plates the illustrations are in photogravure, and for purposes of study are strikingly inadequate. In the case of the sculptures the demerits of photogravure that appear from the first to have been overall are greatly exaggerated by the reproductive process, which divides them into pools of light and darkness. Likewise with the drawings, the blocks give little sense of the nervous, form-defining lines which are the hallmark of the artist's work.

The introductory chapter, by Professor de Tolnay, deals with two separate subjects, the artist's intellectual development and the attitude of later critics towards his work. The account of the development not unnaturally conforms to that given in the same student's earlier writings on Michelangelo, but the critical survey of his work, comprising essays by a number of scholars of varying authority on aspects of the artist's work. The present book, inspired by the Michelangelo centenary of 1964, is a production of the same class. Though it is entitled *The Complete Work of Michelangelo*, the focus of its interest lies in the text rather than in the illustrations. It contains in the first volume articles by Professor Charles de Tolnay on "The Historic and Artistic Personality of Michelangelo", and the studies of the sculptures and paintings by Dr. Umberto Baldini and Professor Roberto Salvini respectively. In the second volume is a survey of Michelangelo's architecture by Professor De Angelis D'Ossat, an essay on the drawing by Dr. Luciano Berli, and sections on Michelangelo's thought, writings and language by Professors Eugenio Garin, Enzo Girardi and Giovanni Nencioni. With the exception of a few colour plates the illustrations are in photogravure, and for purposes of study are strikingly inadequate. In the case of the sculptures the demerits of photogravure that appear from the first to have been overall are greatly exaggerated by the reproductive process, which divides them into pools of light and darkness. Likewise with the drawings, the blocks give little sense of the nervous, form-defining lines which are the hallmark of the artist's work.

If this passage means what it appears to mean, the idea could have been stated in two simple sentences. Professor Salvini's survey of the paintings is less pretentious and more practical. It contains what is perhaps the best available account of the formation of Michelangelo's pictorial style, and the survey of the Sistine ceiling has the distinction of simplicity. This is perhaps the only section of the book to which repeated reference may in future be made. The section on architecture, the volume by Professor Ackermann, and is much more difficult to read; for this an inadequate translation is in part respon-

sible. In this part of the book text and illustrations are, however, linked. Dr. Berli's treatment of drawings suggests that he would have written on them had he not for this volume not been required by comparison with Wilke's *Logue of the Michelangelo* in the British Museum his appraisal is lamentably superficial, and his text, in their English dress, is meaningless. Professor de Tolnay on the minor works (the cartons for the Medici Chapel, the benches in the Biblioteca Laurenziana and so on) breaks some new ground as do the sections on Michelangelo as thinker and writer. Professor Garin's crisp and practical essay, the thought of Michelangelo, however, read better in Italian. It is axiomatic that the student of Michelangelo's writings, vocabulary and syntax cannot in translation carry their full weight.

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LAUGHING GAS TO MINER'S LAMP

SIR HAROLD HARTLEY: *Humphrey Davy*. 160pp. Nelson. 35s.

Sir Humphrey Davy was safely buried within the two volumes of J. A. Paris's *Life* the year after his death, and was exhumed and reburied by his brother, John Davy, in another two volumes five years later. Since then T. E. Thorpe, J. C. Gregory, J. P. Kendall and Miss Anne Treneer have all written valuable appreciations of his life and work from different points of view. He remains, however, an enigmatic figure and even if this new study were not needed to fill an essential place in the series of British Men of Science which Sir Gavin de Beer is editing, a new assessment would not come amiss. It is all the more welcome when made by so eminent a chemist as Sir Harold Hartley, for in this series the biographical details supply merely the framework for an account of the scientific achievements.

"The most romantic of scientists", in Sir Harold's judgment, Davy was born into a Cornish family who sometimes thought of themselves as gentlemen and sometimes as yeomen. Himself a poet of some quality, he enjoyed the friendship of Coleridge and Southey, and Wordsworth not only sent him the proofs of the second edition of *Lyrical Ballads* but also modified the preface of the 1802 edition to take account of one of Davy's lectures in which the intellectual kinship of science and poetry is emphasized. In that preface he looked forward to a time when "the remotest discoveries of the chemist, the botanist, the mineralogist will be as present objects of the poet's art as any upon which it can be employed". Davy was then at the Royal Institution, having served his apprenticeship in the newly founded Pneumatic Institute at Bristol. It was at the Royal Institution that his greatest work was done, and his brilliant lectures there established a tradition which has continued to the present day.

His marriage in 1812, three days after he received the accolade, to a wealthy Scottish widow, was not a success, for their temperaments clashed. It is a tribute to his international standing, and perhaps a testimony to the more civilized manners of an earlier age, that he was given passports for a great Continental tour from 1813 to 1815 despite the war between England and France; and earlier in the war, in 1807, the French Institute had awarded him Napoleon's prize for his investigation of chemical changes produced by the voltaic current, that is, by electricity. He coveted the Presidency of the Royal Society, and obtained it in 1820 after the withdrawal of all other candidates save the undistinguished Lord Colchester. He was taken ill at Rome in 1829 and died in Geneva, having left behind him a book, *Consolations in Travel or The Last Days of a Philosopher*.

Davy's place in the history of science is secure. From the discovery of nitrous oxide ("laughing gas") at Bristol in 1799 to the invention of the miner's safety lamp in 1815 there stands to his credit an immense record of achievement which is not merely of theoretical interest but has also had a profound effect upon the modern world. According to Sir Harold Hartley, Davy began his researches at one of the most exciting moments of chemical history. The theory of phlogiston, which had dominated chemistry for almost a century, was giving way to the new system of Lavoisier based on the accurate weighing of the constituents of chemical change. His own break

with Lavoisier's theory that all contain oxygen, and his discovery of oxygen from the bosom of the chemical hierarchy, were of enormous importance. His isolation of potassium and sodium in 1808, together with his verification of Lavoisier's prophecy that oxygen was a constituent of all alkalis, was "the most exciting discovery that has ever been made". In the light of subsequent history we can see, however, that the most fruitful investigations were those which controlled admission to the laboratory by electric currents. Borzelius, not only the Jewish middle class of central Europe, to which both he and intuition, said that with a system, the bulk of his public belonged, but training he would have been a chemist by at least a century.

Harold Hartley adds that he, too, have needed also a different temperament. Not the least of his services to science was to give Faraday a laboratory assistant at the Royal Institution (at a salary of twenty shillings a week), and he himself benefited not a little from the younger man's more systematic experimentation. The relationship, a curious one, Faraday served as Davy's valet on his Continental tour, and when Davy was proposed for election to the Royal Society Davy ordered the take down his certificate, (Faraday replied with spirit that he had put it up, and was elected with one black ball despite Davy's vassalage.)

Sir Harold Hartley's interest in Davy began at school more than seventy years ago. His own assessment of Davy's life and achievement leaves nothing to be desired in orderliness of presentation, freshness of writing and lucidity of judgment.

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THE GREAT OUTSIDER

CAROLINE KOHN: *Karl Kraus*. 353pp. Stuttgart: Metzler. DM. 36.

Thirty years after his death, the great outsider is being firmly folded into the bosom of the literary and cultural establishments he fought during his lifetime. Karl Kraus did his best to avoid such a fate. He wrote what was in often barely comprehensible outside the municipal boundaries of Vienna. He attacked not only the press, whose most exciting discovery that he had made was its systematic refusal to mention him, but also the German literary historians and the German literary historians who controlled admission to the library of the Jewish middle class of central Europe, to which both he and intuition, said that with a system, the bulk of his public belonged, but training he would have been a chemist by at least a century.

Harold Hartley adds that he, too, have needed also a different temperament. Not the least of his services to science was to give Faraday a laboratory assistant at the Royal Institution (at a salary of twenty shillings a week), and he himself benefited not a little from the younger man's more systematic experimentation. The relationship, a curious one, Faraday served as Davy's valet on his Continental tour, and when Davy was proposed for election to the Royal Society Davy ordered the take down his certificate, (Faraday replied with spirit that he had put it up, and was elected with one black ball despite Davy's vassalage.)

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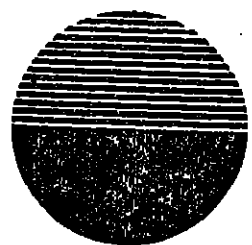
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KEATS'S LIGHT AND SHADE

DOUGLAS BUSH: *John Keats. His Life and Writings.* 224pp. Weidenfeld and Nicolson, 21s.

Dr. Bush's short critical biography of Keats is a distinguished addition to the new, lively, and well-edited Masters of World Literature series.

Not that Dr. Bush strives to say anything notably fresh on the subject; his biographical sections deal perhaps a little severely with some recent attempts to illuminate Keats as a person. Here he is generally content to view Keats in the Victorian tradition of Monckton Milnes and Colvin, nor is his biography the worse for that. Keats exemplified his own contention that "Men of Genius... have not any individuality, any determined Character", and each age has written its version of him. The Victorians, nearest the Regency and carrying its rakish seeds uneasily concealed, were perhaps nearest to the truth about Keats after all, though they were careful not to look too hard in certain directions. Dr. Bush is not tempted by trends to give us a swinging Keats; one might only deny that, like Milnes and Colvin, he does not follow enough the clear personal picture given by Keats's contemporaries. They recognized the abnormal maturity, the philosophic depth, the poetic dedication of this amazing young man; but they also saw and noted the almost manic-depressive phases, the wild irrationalities, the immature sillinesses, and the last awful despair of disease, so horrible that even his friend Severn—by then the most Victorian of Victorians—was haunted till the end of his own long life by a death that seemed to bear out Keats's own belief that "a malignant being must have power over us".

Yet if the life is a little underplayed, full value is rendered to the poetry in a series of critical judgments and insights that could hardly be bettered. Without tiresome aesthetic preoccupations or technical jargon—this is a book for the intelligent general reader—Dr. Bush contrives to say something helpful and illuminating about nearly every major poem. He is fully aware of the "light and shade" of Keats's creative results. The successes and failures of "Isabella" have seldom if ever been more wisely analysed. The emotional warmth of "The Eve of St. Agnes" is recognized, but so is the deliberate care of the craftsman poet, who in this work altered extensively and always for the best in "the innumerable compositions and depositions which take place between the intellect and its thou-

sand materials". Keats's own phrase, adapting Hazlitt on Shakespeare.

Dr. Bush is also bold to speak up for the first "Hyperion", often neglected by modern critics in their preoccupation with the much more "modern" recasting of its companion-fragment "The Fall of Hyperion". Most critical books on Keats tend to be judged on their treatment of the Odes; Dr. Bush comes triumphantly from this perhaps irrational test. The technical inadequacies of "To Psyche" are explored, though not without reminder "that the ode would be the fortune of a lesser poet". The conflicts of "Ode to a Nightingale" are convincingly related to Keats's own sharpened vision, exactly a year before, "that the World is full of Misery and Heartbreak, Pain, Sickness and Oppression". The marvellous digression of the fourth stanza of "On a Grecian Urn" is perfectly recognized, and the urn's statement in the final two lines of the poem charmed and justified artistically. "On Melancholy" is valueably linked with latent ideas in "Endymion", though if Dr. Bush had studied the original manuscript he might prefer to think that the Mistress (capital M) of stanza two was Melancholy herself, a reading that absolves the poet from what Dr. Bush, following the printed "mistress" (small m), castigates as "a lapse that recalls the very youthful Keats". Here Dr. Bush forgets how Keats's 1820 volume suffered from his publishers' proof-correcting and actual

tion, a circumstance that have led him to modify some of his excellent views on "Lamia", may be said to break fresh ground in diction and tone which make up this volume, three of the eight essays on Keats's poetry.

The handicap of brevity is overcome in the way Dr. Bush organizes this material, and the few small factual errors are not enough to detract from the affirmative. The Soviet regime has never been able really to inter-bracket or footnote Keats's system. He remains an alien, primitive in Lancashire before he was in the past has merely strengthened the at that time, and lived in the York-shire; instead of following the financial distresses, Dr. Bush has done better to consult the investigator, Keats's friend Dilke. The long digression to argue that Keats—unlike the low-poet Clare, and other poets not suffering from venereal disease—disproportionate and perhaps a convincing diagnosis. Yet the truth displayed rises above minor error or omission. Keats is presented as a potentially as great as, or even greater, than Wordsworth—surely after the century of 1959, with such Leigh Hunt meant when he reaches the 1820 volume, "Mr. Keats's conclusion that the doubtfully takes his seat as the oldest and best of our living poets. Dr. Bush has undoubtedly joined with the older and better poet every generation has its own.

... FOR SCHOOLS

Selected Poems and Letters of John Keats. Edited by Robert G. Benson. 199pp. Heinemann Educational Books, 10s. 6d.

In a selection designed for school and university students Robert G. Benson weaves his long experience as a Keats scholar to a remarkable freshness of approach. Not only is his preliminary discussion of the poetry irradiated by unfamiliar virtues, but also the arrangement of the text is an innovation that pays off. Instead of the conventional block of poetry followed by a block of prose Mr. G. Benson has so interwoven poems and letters, working chronologically, that they act as both complement and contrast, each to each. Both have intensity but in different keys. The letters supply the humour, gusto and strenuous argument that so greatly amplify the whole poetic character; sub-

joined to the poems of the period they demonstrate Keats's variety of imagination and his deridingly swift changes of mood while in some cases the letters give a direct bearing on the poems. Most of the poems that flank the editorial counterpoint are familiar ground. A double significance into this is not easy to say much that is new available, and it puts a new emphasis on the merit of Keats as a poet, writer no less than a poet. The traces themselves are not recognized the lesser-known fragments and humorist by including a fragmentary tragedy *Xiphias* and a clever satirical passage usually perceived as such—*Cap and Bells*.

HOMAGE TO SASSOON

MICHAEL THORPE: *Siegfried Sassoon. A Critical Study.* 318pp. Universitaire Pers, Leiden, London, 1966. 12s.

Considering that this is the first long, comprehensive study of Siegfried Sassoon's work, it is, at least so far as the poetry is concerned, slightly evasive. Sassoon's "war poems" were written fifty years ago and yet Mr. Thorpe makes little attempt to evaluate their poetic worth, or to elaborate a poetic by which the poems might be judged. A brief paragraph in the brief last chapter ("Achievement") is all that is given apart from scattered asides elsewhere. And this kind of need is all the more crucial, for not only has the poetry of the first war received much renewed interest recently, but it has also tended to get treated either as sociological material (consider Brian Gardner's *Up the Line to Death*) or else as work of a special period requiring rather separate insights from those used to judge, say, the poetry of the 1930s. In a sense, of course, this is just; for although, to use Clausewitz's dictum (repeated by Lenin), "war is a continuation of state policy by other means", it also makes critical tests on human beings which are not generally made in any other social context. What are needed are either some comparative value judgments on conventional analytic lines, or else some recognition that ordinary critical instruments are wanting, and that new, perhaps more complex, methods of examination are necessary.

Sometimes, having the hints, Mr. Thorpe does not follow them. When Sassoon in his lecture *On Poetry* speaks of always having been "a subconsciously visual writer", we might understand that it is this quality that prompts the realism in the "war poems" and that permits Sassoon to transmit their painful physical horror. It is of course a limitation, and Mr. Thorpe

might have elaborated on the hint in such a way as to evaluate for us what kind of poet, however various, Sassoon is. In a sense Mr. Thorpe records in a footnote Dr. Leavis's opaque comment "that Sassoon was not among those 'expressing sensibilities of our time in verse', though he has 'in certain social milieux, function'". Mr. Thorpe's quoting of this last phrase in particular, locates exactly the critical problem, and yet finding Dr. Leavis's comment inadequate, he fails to supply his own judgment. He refers to Joseph Cohen's *The Three Roles of Siegfried Sassoon*, which, in a short compass, makes an interesting attempt to see the poetry in relation to the changing social attitudes of the man. He might also have mentioned Robert Graves's one-sided appreciation of Sassoon's lyric impulse (which Cohen mentions); and there is also what he sees as essentially lyric poets, Sassoon among them, and given their lyric gifts, their inability to cope with the experience of war in their poetry.

Despite Mr. Thorpe's generosity with regard to the poems, and an honesty that unflinchingly comes out with its objections, he is not entirely forthcoming. Given that the matter is important, one would like to know what he feels about Sassoon's poems with regard to (in one genre at least) to their propagandic element, on the contrary, are we due for a belated admission that defined social objectives expressed in verse can produce good poetry? Mr. Thorpe claims that Sassoon's "satires have a qualitatively greater bite" than

those of his fellow poets and a sheer brutality of what matches reality. No satirist since Byron had such an invective... and this of looks much like a value judgment. Yet to speak of the poems as does not really add much to our opinion, although the comparison with Byron (of *cantos vii and viii* *Don Juan*?) is interesting. Dr. Leavis, moreover, result from Sassoon having specific targets, and if so, do we work properly so-called. It includes his verse only in relation to these targets? What kind of poem those delivered at the eleventh hour in relation to twentieth-century modernism? This particular poem is only indirectly touched by the chapter on Sassoon's "Wit and Irony" which, however, does not much more than a half-apologia for Sassoon's verse, and (one containing his philosophical It is with the prose that Mr. Thorpe's notebooks has already been published, adequately represented in the enterprise. It is a matter for debate but also his own talents. His translation that a full English translation when he is examining a translation of Lenin's writings is now at sympathizing with a humanist, though it has still to be or out of fiction) and he is sympathetic to the exploration of the hallucinated writing which is the least in existence located between (auto)biography and fiction, and social documents. The fifth edition, since completed in which is Sassoon's individual Moscow, contains, in addition to tribulation to twentieth-century modernism and other letters of When Mr. Thorpe is sympathetic to the last weeks of Lenin's conscious engagement with his subject, it is his release after the twentieth party much Sassoon as it is his progress: these are, however, availing he provides a peculiarly helpful insight. Mr. Thorpe's familiar to every student of the sees that the double role is both subjective and therapeutic, and the restraint and factual seen this he is able to make comments on the variety of character of the notes, and the reason that Sassoon, often (deliberately) employed.

SOVIET

Soviet Affairs. Number 4. Edited by Michael Kaser. 156pp. Oxford University Press, 30s.

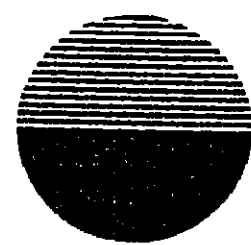
Of the eight essays on Soviet affairs, three have led him to modify some of his excellent views on "Lamia", may be said to break fresh ground in diction and tone which make up this volume, three of the eight essays on Keats's poetry.

An interesting analysis by R. A. points; Keats is presented as a potentially as great as, or even greater, than Wordsworth—surely after the century of 1959, with such Leigh Hunt meant when he reaches the 1820 volume, "Mr. Keats's conclusion that the doubtfully takes his seat as the oldest and best of our living poets. Dr. Bush has undoubtedly joined with the older and better poet every generation has its own.

LENINIST

I. LENIN: *Collected Works.* Vol. 33: Aug. 1921-March 1923. 558pp. Vol. 34: Nov. 1895-Nov. 1911. (Letters) 519pp. Vol. 35: Feb. 1912-Dec. 1922. (Letters) 624pp. Lawrence and Wishart, 18s. each.

Volume 33 of this edition completes from Sassoon having specific targets, and if so, do we work properly so-called. It includes his verse only in relation to these targets? What kind of poem those delivered at the eleventh hour in relation to twentieth-century modernism? This particular poem is only indirectly touched by the chapter on Sassoon's "Wit and Irony" which, however, does not much more than a half-apologia for Sassoon's verse, and (one containing his philosophical It is with the prose that Mr. Thorpe's notebooks has already been published, adequately represented in the enterprise. It is a matter for debate but also his own talents. His translation that a full English translation when he is examining a translation of Lenin's writings is now at sympathizing with a humanist, though it has still to be or out of fiction) and he is sympathetic to the exploration of the hallucinated writing which is the least in existence located between (auto)biography and fiction, and social documents. The fifth edition, since completed in which is Sassoon's individual Moscow, contains, in addition to tribulation to twentieth-century modernism and other letters of When Mr. Thorpe is sympathetic to the last weeks of Lenin's conscious engagement with his subject, it is his release after the twentieth party much Sassoon as it is his progress: these are, however, availing he provides a peculiarly helpful insight. Mr. Thorpe's familiar to every student of the sees that the double role is both subjective and therapeutic, and the restraint and factual seen this he is able to make comments on the variety of character of the notes, and the reason that Sassoon, often (deliberately) employed.



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